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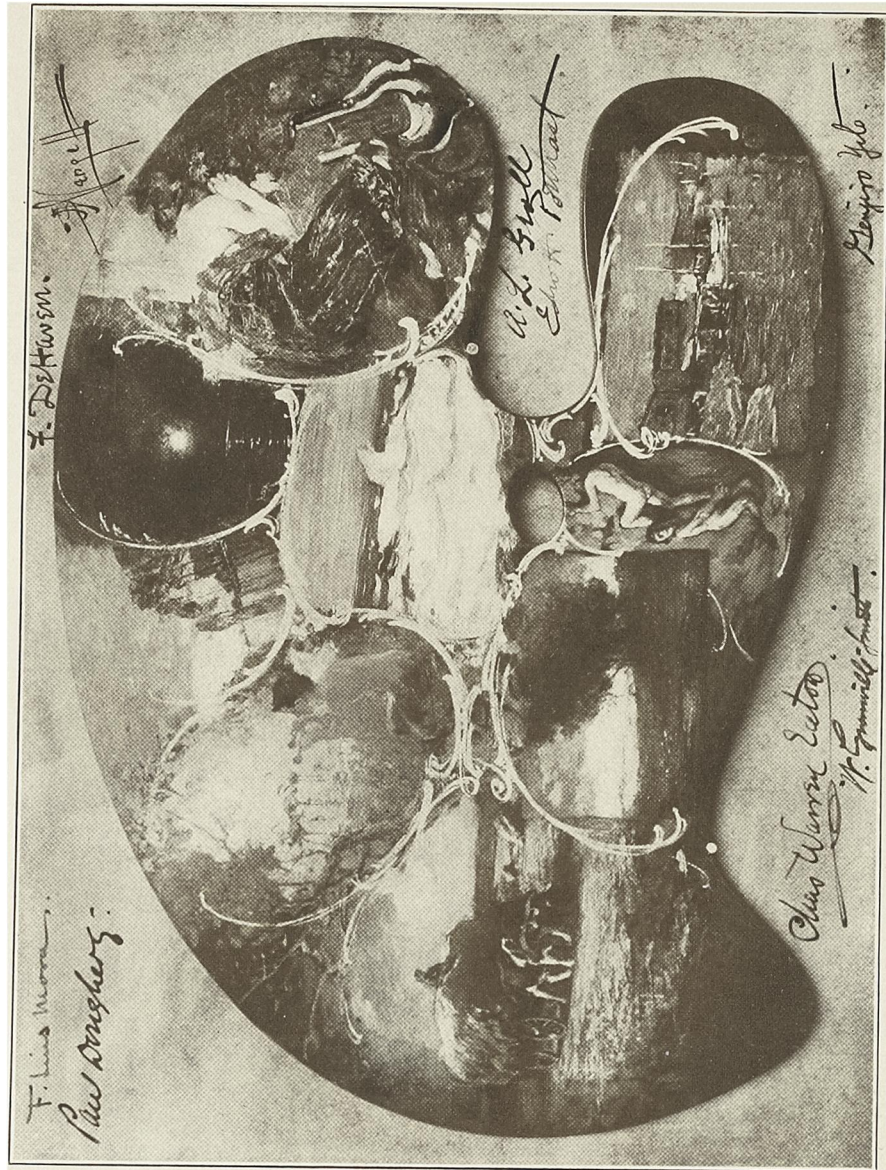
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THE SOARING LARK
By Charles Robinson



THE SALMAGUNDI PALETTE

By F. Luis Mora, Paul Dougherty, Frank De Haven, A. L. Groll, E. H. Potthast,
Charles Warren Eaton, W. Granville Smith, Genjiro Yeto and A. B. Wenzell

BRUSH AND PENCIL

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No. 1

CURRENT PENNSYLVANIA ACADEMY EXHIBITION.

The Pennsylvania Academy of the Fine Arts inaugurated with a private view its one hundred and second exhibition of paintings and



UNDER THE WINTER SUN
By H. R. Poore

sculpture. It has been the policy of the management for many years to set up a high standard as an ideal and to spare no pains to achieve it. The result is that these exhibitions at Philadelphia have come to be regarded as the most important annual showings of what our painters and sculptors are doing.

The present one at least holds its own in quality with its predecessors, while its general effect is superior to anything seen of late years in these galleries. One explanation of this is that a wise discretion has been exercised as to the number of pictures admitted. Nothing is more detrimental to the effect of individual canvases or of the *tout ensemble* or more fatiguing and distressing to the visitor, than a superabundance of

exhibits with its consequent crowding of works. In somewhat limiting the number the management has consulted the interest both of artists and of the public. But credit for the excellence of effect is due also to the gentlemen composing the Hanging Committee, Messrs. E. W. Red-



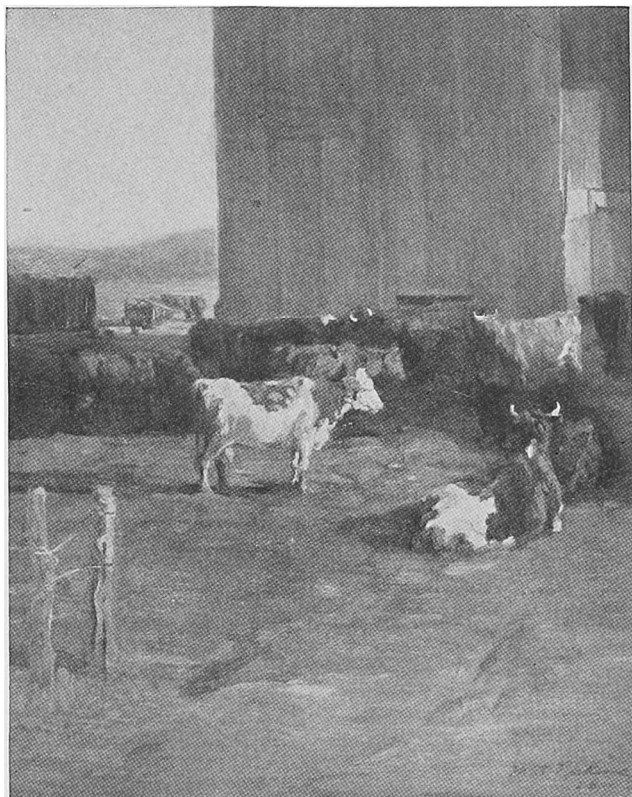
COFFEE HOUSE
By Alison Skinner Clark

field, Joseph De Camp and Sergeant Kendall, who have performed their most difficult and usually thankless task with exceptional success.

In the first place they have contrived to sustain one's interest throughout, in small, as well as large galleries. For in an exhibition which makes the attempt to be representative of contemporary work, it is inevitable that there will be a tailing off somewhere in the standard. But in this one the tail has been so far tucked out of view that there is not a wall, even in the outlying rooms, which does not contain at least a few canvases that will attract and repay study.

In the long gallery the eye, instead of being drawn on indefinitely, is halted at a variety of points by massed effects—a picture, prominent by reason of its size or character, forming the nucleus of a group that both takes from it and gives to it reinforcement. No doubt this is a rec-

ognized principle of hanging, but in the present instance it has been applied with quite unusual tact. Another principle far from customary, and, if I mistake not, originated by the Pennsylvania Academy consists in specializing in certain galleries. Thus in the present exhibition there



COWS: AFTERNOON
By Mary Smyth Perkins

are at least two rooms in which one can rest from the embarrassment of variety, and enjoy the varied manifestations of a single impression.

One of these is devoted exclusively to the showing of nineteen examples by Gari Melchers, while the other groups together a number of painters who, notwithstanding their differences of motive and method, are united in their habit of studying and representing nature in a high key of light. Prominent among them is Childe Hassam, a follower, though not an imitator, of the French impressionist, Monet. From the latter almost all modern landscape painters, and not a few figure-painters, have learned much, especially in analyzing more closely the actual effect of light, not only upon the parts of the subject exposed to the light, but in those more or less removed from it—the parts in shadow.

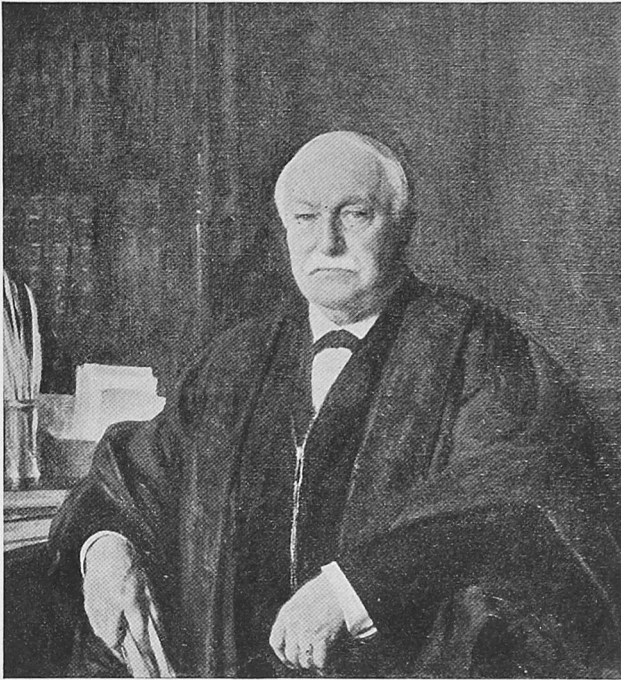


PORTRAIT
 By Adelaide Cole Chase



PORTRAIT OF MRS. JOHN F. LEWIS
 By Cecilia Beaux

He has taught us to see that shadows are but the result of the removal of a certain quantity of light and to note the actual hue of what is left. But Hassam also adopted Monet's method of laying on the paint, in separate dabs of color, which the eye, at a proper distance, unites into a oneness of effect. It is a method, inevitably crude, until its secret has been mastered. This, for some time past, Hassam has accomplished, and

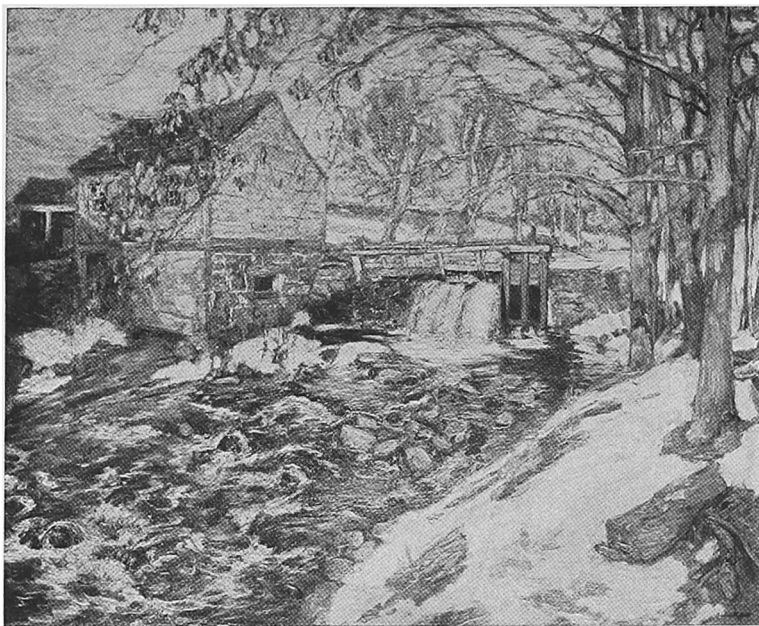


DR. HORACE HOWARD FURNESS
By Joseph De Camp

his pictures have a delicate resonance of color, and vibrancy of atmosphere, most true to nature, and at the same time artistically beautiful.

Alongside of his examples, hang others, to mention only two names, by W. L. Metcalf and the late John H. Twachtman, which represent in their quite individual way a search for corresponding qualities by a different method of painting. But most opposed to Hassam's technique is the robust and vigorous style of E. W. Redfield, and yet his two examples are cousins-germane to the other pictures in the gallery. And I have no doubt, that pictures by many other men could be removed from their places elsewhere and brought into this companionship without a jar. For an approximation to the height of nature's light, much closer than the Barbison man ever attained, is the prevalent motive in modern landscape-painting.

When we pass from the impressions of atmosphere, sometimes delicate and silky, sometimes crisp and sharp, which distinguish all the pic-



FLUME IN SNOW
By Edward F. Rook

tures in this room and enter the Melchers Gallery, the contrast is marked. To him, and yet he lives in Holland, the land of aerial effects, the atmosphere presents no charm; he is enamoured of the reality of form, its qualities of bulk, firmness, and texture, and his figures placed in a clear pale light, show with sharp distinction in an environment, like that of a Leyden jar, from which all air has been sucked. In studying his pictures we have to dispense with the desire of this particular manifestation of realism, and enjoy the realism, obtained, as in old Flemish painting, by exceeding skill of craftsmanship. Everything there, the figure and its accessories, is represented with a frankness and thoroughness, that yield a suggestion, not only of mere form, but of its significance. And, over and above all, there is an informing seriousness which makes one feel that these works are not only vital to-day, but will enjoy a permanent distinction.

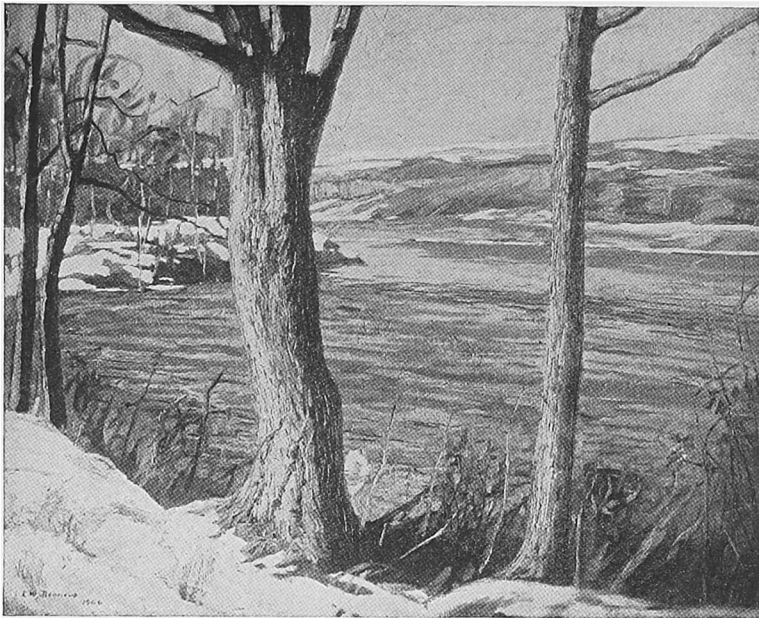
The great note of the exhibition sounds quietly but with convincing force in Whistler's "Count Robert"; an extra-tall, narrow panel, with a figure of a man of perhaps thirty-five years, in evening clothes, a gray fur overcoat suspended from his left wrist, his right hand, encased in a gray glove, holding a cane, with a turn of the wrist that suggests the training of a master of posture and a coquetry all but feminine. The tall spare figure, with rather sloping shoulders and flat chest, has the right leg advanced, as if he had just stepped into view from the shadow of the background—the latter, mark you, a concave space filled with

shadow, from the mysteriousness of which the man is only in part detached. The face, the gloved hand, and a light on the fur-coat form the spots of light, drawing the eye up and down through the superb ease and dignity of the figure. It is a canvas that proclaims the master in one of his most majestic moods.

CHARLES H. CAFFIN.

Putting aside the impressionist, landscapes and marines, and the Redfield and Schofield groups, the collection of outdoor work this year is interesting rather than important. True, there are lovely things in this line hanging—the two night scenes, full of subtle value and poetic thought, by Edouard Steichen; the unique composition of the “Sand Piles,” in which we recognize the researches in curious dramatic lighting pursued by Horatio Walker; and the simplicity of Florence Este’s decoration, “Autumn,” which presents a firmness of design, a serenity of thought and a stately execution which combine to make her canvas one of which it would be impossible to weary.

Alexander Harrison’s “Coucher de Soleil” is an interesting expression of the setting sun, given with something of his old-time love for the values and atmosphere of the sea. His other paintings, two small Venetian scenes and a harbor view, are sufficiently pleasing, but present little of distinction. Birge Harrison shows two landscapes, “The Sentinel” and “Moonlight on the Marshes.” Emil Carlsen’s “Quiet Sea” is given intimately and with a tepid handling that almost suggests the use of



THE OLD ELM
By Edward W. Redfield

water color, though his suggestion of great space above the waters will be found noteworthy.

Elliott Daingerfield comes before the public this year as a landscapist, his "Drama of the Mountain Top" and his "Sunset" having the same mediaevalism of thought and pictorial effectiveness that mark



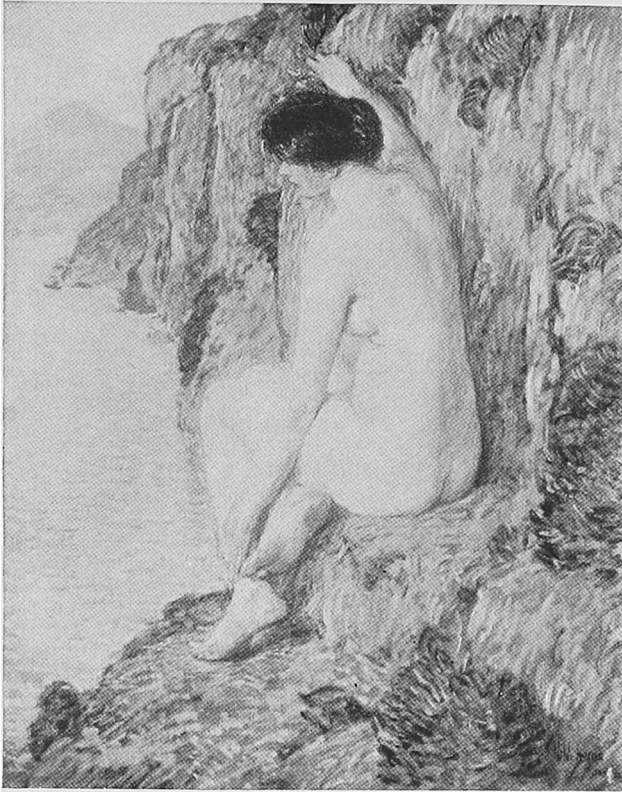
PORTRAIT GROUP
By Charles Hopkinson

his scriptural compositions. His "Forest of Latmos" is a welcome revival of the old mystical style of landscape painting. The "Landscape," by Jonas Lie, a moonlight study, has an admirable transparency in its blue depths.

Among the outdoor work are some street scenes that must not be overlooked. Edwin Scott shows a Paris street at twilight, sketchily given, though the effort to prevent any detail in the mass from being unduly insistent has tended to muddle the effect as a whole. The same artist presents a view of Notre Dame. Philadelphians will be glad of an opportunity of seeing Alson Skinner Clark's "Coffee House," to which was awarded the Calm Prize at the Chicago Institute last year.

As was naturally to be expected, however, chief among the street

scenes is the expression of New York's human maelstrom, shown in "The Rush Hour, Brooklyn Bridge," by Colin Campbell Cooper. The picture seems a translation in line and color of Walt Whitman's "Barbaric Yawp." There is the same elemental vigor and titanic formlessness in both. Sky-scrappers, turret-crowned, loom up into the clouds from the



THE LORELEI
By Childe Hassam

central plaza in the middle distance. Streets radiating from it in all directions are cast by the overhanging buildings into dark cavernous passages. A tangle of humanity is everywhere, so small, so insignificant, so lacking in individuality in relation to the whole, that it is no wonder that today we hold life so cheap. The courage and commanding skill with which Mr. Cooper controls an infinity of detail is truly exceptional.

"Confitures," by Edward B. Fulde, is a genre bit in low and harmonious tone, the brass bowl and red apples being the dominant notes. "A Tea Party," by Marion Powers, shows some notable color management, but reminds us anew of the difficulty, almost the impossibility, of transfixing in paint the fleeting beauty of a smile. Glackens is exhibiting some of his grotesque but always spirited and individual work, a

painting of a bullfight being so romantic as to be something of a surprise from this source, and a street scene that is as far from mediocrity as a nightmare. Anna Lea Merritt shows work at the opposite pole of thought, "Cupid Bound," a very picture card in color and of a sentimentality to be found today only in the land of Mrs. Merritt's adoption.

"The Spirit of Antique Art," by Philip L. Hale, is a nude study given with sentiment, great refinement, and notably even in utterance. In "Washerwomen, Concarneau," Paul Ullman has a deft but bewildering treatment of an intricate subject. Thomas Anshutz shows a well-placed figure study. A splendid canvas, "Deux Amis," by Manuel Barthold, is closely, though not tightly, painted.

"The Doorway," by John Lambert, is a simply managed but self-conscious painting, the genuine sentiment of which is refreshing as coming from one who has hitherto seemed to delight in the uncompromising and an unmitigated harshness of utterance. In this connection may be named Mr. Lambert's striking portrait of Albert Chevalier in his familiar coster costume. The treatment shows a masculine grasp, admirable modeling and a penetrative characterization that contribute power to a frankly dramatic study. It is curious to note in passing through the gallery the difference between the mobile face of the true actor and the expression of muscles stiffened by conventional flat given in the surrounding portraits.

"The Passing Moment" is by James R. Hopkins, whose decorative panel is one of the notable recent additions to the Wilstach collection. "The Passing Moment" attempts to express the evanescent charm of spirited motion temporarily arrested. The color scheme repeats again Mr. Hopkins's fondness for and command over pale translucent tints in flat mass varied by circles of a brilliant black of great depth and clarity.

Joseph T. Pearson, who cherishes a worthy ambition toward the "somewhat different," exhibits "Baby With Fan," a fascinating thing in its way. The flourey color, where pale tints are flatly treated, the firm drawing and novel conception all lead us to overlook tricky elements in the work. Mr. Pearson is a man who is likely to pass through many phases before he finds himself artistically.

To say that the exhibition abounds in portraiture is to state what experience has taught us all to expect with complacent certainty. Not that we would be understood as reflecting upon this most interesting and useful branch, save in isolated instances, the only one which enables the American artist to know by personal observation the color of the money in the pockets of the American Philistine.

Julian Story sends two attractive portraits, one of Miss Thompson, and a strongly individualized study of Joseph Wharton. Irving K. Wiles is represented by the suave and graceful portrait of a girl in black, posed in a way that is stylish though uncomfortable; also a small portrait of an engaging infant. Carol H. Beck sends a firm and distinguished piece of work in her portrait of Miss Susan Cunningham, late of the faculty of Swarthmore College. The work is given with keen appreciation for the dominant personality of the subject.

Carroll Tyson has an ambitious portrait study of a mother and daughter, the figures set in elaborate surroundings. Adolphe Borie sends a portrait of an elderly woman, painted with an evident refinement. The portrait of Mrs. Ira J. Williams, by Thomas P. Anshutz, will attract attention. "Miss Jacques," by Adelaide Cole Chase, treats in broad light masses and with a smooth and charming brush the subject of a young girl in pale yellow. Henry S. Hubbell has a strongly given, though hardly ingratiating, study of a girl, with a dog. It bears the mark of a salon medal, and no one will question the justice of the award. The portrait group by Charles Hopkinson gives additional opportunity for considering the work of a man who is more and more coming into prominence. Janet Wheeler shows a portrait of Master Wanamaker, the boyish figure enveloped in that "blue beautiful" which this artist so affects.

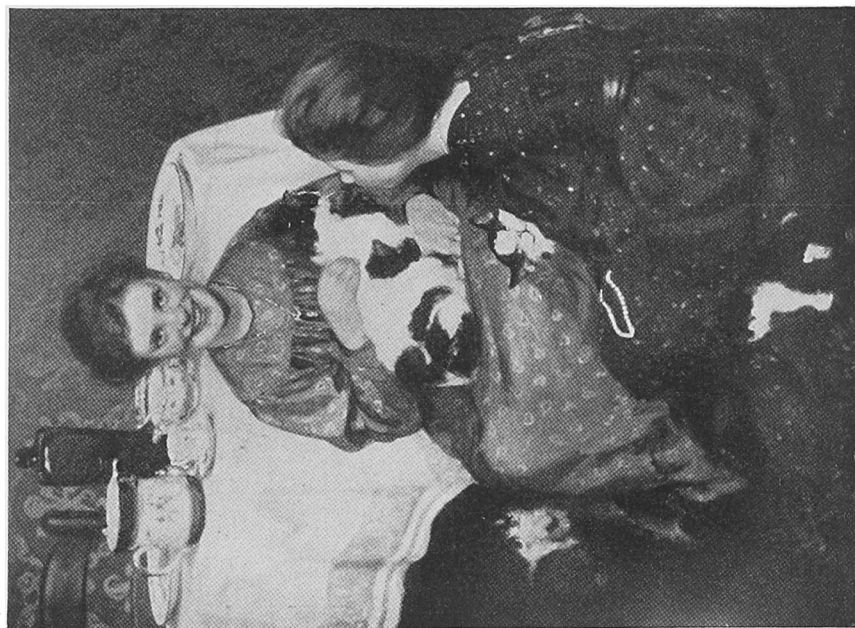
Thomas Eakins's portrait of Dr. Thomson is expressed in straightforward fashion and offers a color scheme in dull brown that is never muddy. Miss Emilie Zeckwer's "Spanish Lady" is one of the best things she has yet done, and though enveloped in shadow the figure possesses a carrying quality that is altogether admirable. Henry R. Rittenberg's portrait of Dr. Horace Jayne is stylishly posed and given with spirit and verve. Wallace W. Gilchrist has a number of entries, his portrait of Edward MacCollin and that of Miss Louise de Schweinitz being thoroughly interesting. Benedict A. Osnis has an easily posed portrait of a man. Alice Corson, now in Paris on a Cresson scholarship, sends home a "Portrait of Mrs. Lutz," which shows imaginative power, realistic grip on essentials and an odd utilization of shadow forms. Katharine Critcher's "Portrait of a Man" is also well worth special notice. Andrews's "Miss B. and Her Dog Teddy" is another and striking manifestation of the girl and dog motif that is shown in the present collection several times.

In connection with its opening the Academy announced the following awards of honors: The Temple Gold Medal to Willard L. Metcalf for his painting entitled "The Golden Screen." Purchase from the Temple Fund—the painting entitled "Beatrice," by W. Sergeant Kendall. The Mary Smith Prize of \$100 to Mary Smyth Perkins for her painting entitled "Cows." The Walter Lippincott Prize of \$300 for the best figure picture in the exhibition to Marion Powers for her painting entitled "A Tea Party." The Jennie Sesnan Medal for the best landscape in the exhibition to Ernest Lawson for his painting entitled "The River in Winter."

NEWS REPORT.



A. THREAD OF SCARLET
By Hugh H. Breckenridge



A. TEA PARTY
By Marion Powers